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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

STUDENT LECTURE/RECITAL

Mark Graves, *bass*

STUDENT RECITAL

Blake Rainie, *soprano*

assisted by

Matthew Avitable, *guitar*
Jennifer Cable, *piano, harpsichord*
Matthew McCabe, *cello*
Chris Musialek, *piano*



APRIL 16, 1999, 8 PM
PERKINSON RECITAL HALL

PROGRAM

Begin the Song: The Resurrection

Henry Purcell
(1659-1695)

transcription and figured bass harmonization by Mark Graves
with Jennifer Cable, *harpsichord*
Matthew McCabe, *cello*

Old American Songs

Aaron Copland
(1900-1990)

Zion's Walls
The Little Horses
Simple Gifts
At the River
I Bought Me a Cat

with Chris Musialek, *piano*

Latin American Songs for Guitar

(unknown)

(arr. Jerry Silverman)

Tutú Marambá
Amame mucho (Love Me as Much)
Duérmete mi Niño (Sleep, My Child)
Carretero (Cartman)
La Mónica Pérez (Monica Perez)
Bañado el Rostro (Bathed was her Fair Face)
with Matthew Avitable, *guitar*
Jennifer Cable, *piano*

Amapola del Camino (Wayside Poppy)

(unknown)

(arr. Ricardo Romero)

with Mark Graves, *baritone*
Chris Musialek, *piano*

Begin the Song: The Resurrection

Henry Playford published two volumes of sacred and devotional songs entitled *Harmonia Sacra*. The first appeared in 1688, and the second in 1693. Both volumes consist of solo songs and ensemble pieces, in English, by composers such as John Blow, Jeremiah Clarke, and Henry Purcell. The songs would have been performed both at the English court and in private homes; indeed, singing in the home as a religious exercise was extremely prevalent in seventeenth-century England.

The present piece, "The Resurrection," is one of two poems by Abraham Cowley (1618-1667) set to music by Purcell. Cowley was a leading Royalist poet at the court of Charles I; during the Commonwealth and Restoration his reputation suffered due to his activities as a spy. Cowley's poetry is marked by extreme use of complex metaphor, and combines classical imagery with contemporary scientific language. "The Resurrection" is one of Cowley's Pindaric odes, which take their name from the ancient Greek poet Pindar. The Pindaric odes are long free-verse discourses in irregular meter, often (as is the case here) involving long metaphorical digressions. Although "The Resurrection" is religious in theme (the terror of the Final Days), it does not use Biblical language. It has a somewhat secular tone, and makes frequent reference to Classical mythology.

The musical setting by Purcell is replete with word-painting. Words such as "trumpet," "long," "untune," "die," and "confused" are set descriptively, almost to the point of mannerism. The entire song is marked by frequent and sudden changes between major and minor tonalities.

Old American Songs

Copland compiled the first set of *Old American Songs* in 1950, commissioned by Benjamin Britten and Peter Pears for the Aldeburgh Festival. It was so warmly received at both the Festival and its American premier with Copland at the piano in 1951, that he composed a second set in 1952. However, he had incorporated folk music into much of his work before that time, such as the Shaker song, "Simple Gifts", found in Copland's magnificent ballet, *Appalachian Spring*, in 1943. He expressed the importance of folk music in saying:

In order to create an indigenous music of universal significance, three conditions are imperative. First, the composer must be part of a nation that has a profile of its own—that is the most important; second, the composer must have in his background some sense of musical culture, and, if possible, a basis in folk or popular art; and third, a superstructure of organized music activities must exist.

Each piece has some common features and some unique characteristics. All of them date from 1830 to 1865 and are straightforward, energetic, and in a major mode. Although Copland found most of the original versions in published works, only two can be attributed to specific composers—"Zion's Walls" to John G. McCurry and "At the River" to Baptist minister Robert Lowry.

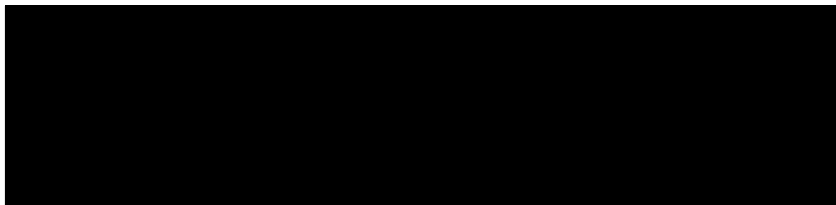
These pieces represent different categories of folk music. "Zion's Walls" is a camp-meeting spiritual, "The Little Horse" a lullaby, "Simple Gifts" a religious Shaker song, "At the River" a gospel hymn, and "I bought Me a Cat" a children's song.

Copland's alterations to the original songs consist mostly of revised text or smoothing out the melody. However, "Zion's Walls" does contain a contrasting section based on his own countermelody to the original tune.

Copland's harmonies are essentially diatonic, triadic, and tonal, and the melodies are simple, diatonic, and motivic. A strong rhythmic drive creates excitement, as in "I Bought Me a Cat." Also, the rhythms are often syncopated and percussive with frequent changes of meter. This is quite obvious in "Zion's Walls," which switches continuously between 9/8 and 6/8 time or "The Little Horses," which begins in 4/8, but includes 2/8 and 3/8 at the end of each middle section. Accompaniment can be quite complex, requiring fast hands stretching the entire length of the piano, as in "I Bought Me a Cat," or somewhat sparse and simple, which you will hear in "Simple Gifts."

Latin American Songs for Guitar

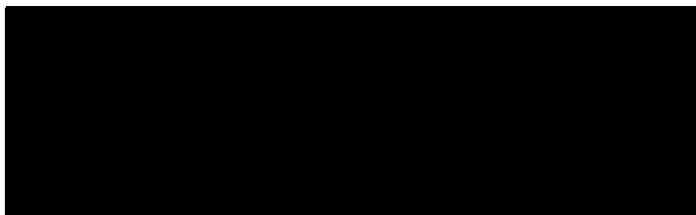
Tutú Marambá



This is a Brazilian folk song, heavily influenced by Portuguese folklore and African rhythms, as most Brazilian music is. Unlike most other Brazilian music, this song begins in a minor key. However, it does modulate to the major before returning to its sinister minor key at the end.

This piece is a bedtime song, though not a very comforting one. The evil spirit Tutú Marambá comes to eat babies if they don't fall asleep. Aranha Tatanha, the spider, and Tatú, the armadillo, help him by keeping watch over the baby. Listen for the mother, first warning the spirits to stay away, then comfortingly lulling her baby to sleep.

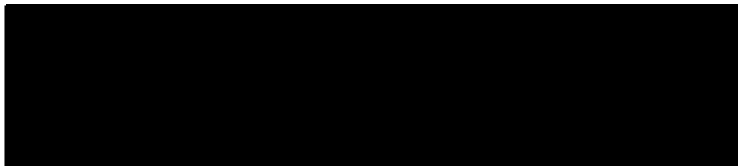
Amame mucho (Love Me as Much)



This Chilean *cueca* is a spirited dance in 6/8 time. The word comes from *Zamacueca*, the original dance of Spanish inspiration, appearing around 1824 in Chile. There are no fixed rules for either words or music and various motives tend to intermingle freely. *Cuecas* are always in a major key, which some say is a reflection of the sunny and optimistic nature of the Chilean people. The final note is always the third or fifth of the scale; never the octave. In this case, the piece ends on the third.

In the dance, the girl holds a handkerchief in one hand and lifts her skirt slightly with the other, as she steps and spins around. The man puts his left hand on his hip and waves a handkerchief over his head with his other hand, circling the girl with strong, rhythmical steps. The whole dance appears to be a pursuit, as the man tries to outdo himself for the girl, while she keeps her eyes lowered. Finally, at the end, their eyes meet and the pursuit is resolved.

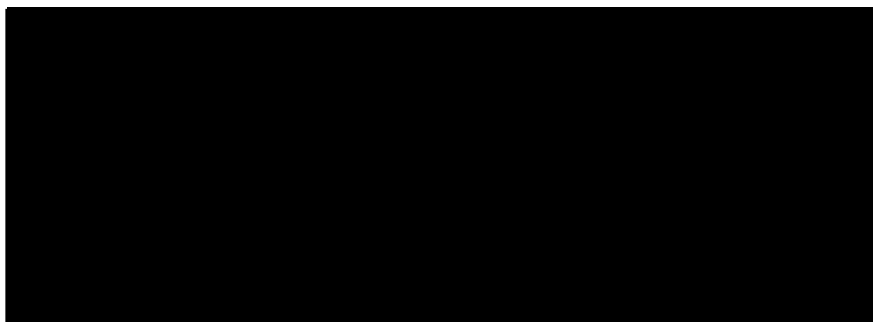
Duérmete mi Niño (Sleep, my child)



This sweet lullaby originated in Spain, but is popular in the Dominican Republic. When the island of Santo Domingo, as Columbus called it, was settled by Europeans, native music was virtually obliterated, as were most of the natives themselves. Spanish music was the dominating influence in the Dominican Republic, first through the Church, then through popular dances and the spread of the Spanish guitar. Also, as Italian opera spread in the 19th century, its sweet melodies softened the African rhythms pervading the music. Music became such a spirited part of colonial Dominican Republic that in 1813 the Spanish governor banned “the performance of serenades and songs” in public after 10 p.m.

“Duérmete, mi Niño” has more of a European sound than a Latin sound, reminding us that Latin American folk music is at least in part a product of the region’s European history.

Carretero (Cartman)

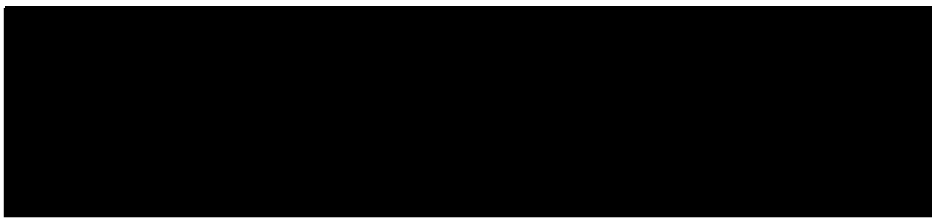


“Carretero” is an Argentinian *chacarera*, a country dance that originated in the northern provinces during the latter half of the 19th century. The rural roots of this genre are exemplified in its name; “chacra” meaning farm.

A cross-rhythm effect is often created by an alternation of 6/8 and 3/4 time. The tempo is always quite lively. Dancers, usually a man and woman, improvise stamping steps and clapping patterns, circling around each other.

In this piece, the simple AABB structure correlates with the simple life of the passing farm girl. Also, her lament over her dried-out rosebush demonstrates the connection between man and nature, commonly found in a *chacarera*.

La Mónica Pérez (Monica Perez)

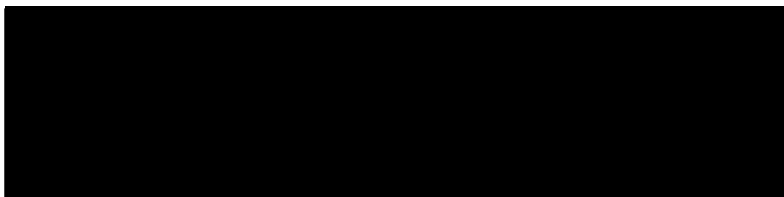


A *joropo* is the lively national folk dance of Venezuela. It is the prototype of Venezuelan rustic *mestizo* (or mix of indigenous and European) music. Influenced in part by the Spanish fandango, the *joropo* is usually in 6/8 time with accompaniment in 3/4 time and is performed like a jig. The melody is measured and precise with a regular phrase structure. Usually the song alternates between two sections in an ABAB form. In this short piece, however, we find only AB. Within the A section, listen for an a' a' a' form. The rhythms are strongly accented, though they can be in a number of different patterns, since the *joropo* has about four different variations.

The genre is simple and repetitive, from the one-measure rhythmic patterns to melodic phrases to entire sections. It also makes use of hemiola. Common instruments are the harp, cuatro (a small guitar) and maracas. In "La Mónica Pérez," you can imagine the simple, yet playful dance that brings the girl to admit her need for the singer's love.

The Venezuelan government, in an effort to reduce foreign influences, has mandated music education in elementary schools and requires certain amounts of national music to be played through the radio stations each day. No doubt this national dance has benefited from that reinforcing legislation.

Bañado el Rostro (Bathed was her Fair Face)



The infectuous rhythm of the Cuban *habanera* accompanies songs and dances all over Latin America and other parts of the world. This genre represents a blend of European and African influences. Its immediate ancestor is the Spanish *contradanza*, which can actually be traced back to English country dances. This line dance in 6/8 or 2/4 time was well-established in Cuba by the early 19th century. The *habanera* developed by the mid-19th century, adding African syncopated rhythms to the classic European dance.

This genre has become internationalized. The most famous *habanera* was actually the earliest one, called "El Areglito," written by Spaniard Sebastian Yradier in 1840. This was later picked up by the French composer Bizet and used in his opera, *Carmen*. North American composers were particularly attracted to its single-measure rhythmic pattern and incorporated it into a variety of popular music.